

# WOMAN'S HOME PAGE

CHARLES DWYER... Editor.

## MY FIRST APPEARANCE

by MAUDE ADAMS

### Most Popular Actress in America Tells Her Own Story of Her Debut as a Star in New York

IT was indeed for me a terrible moment.

The call boy had knocked at my dressing-room door and asked, "Miss Adams, may they ring?" and I had answered "Yes." But then if, instead of "May they ring?" he had asked, "May I wring your neck?" I would have gasped out "Yes" just the same, my nerves were at such tension. For the dressing-room was that of the Empire Theatre, New York; it was the night of my debut as Babbie, in Barrie's "Little Minister," and it was the first time any call boy had come to my dressing-room door and asked, "May they ring?"

For this was my first appearance as a star, and it is the star's privilege to delay the curtain. An actress, before she becomes a star, simply is notified when to go on. But, in a company headed by a star, when the orchestra is ready the star is asked, "May they ring?" If everything is all right, she answers in the affirmative. But if she has been late in arriving, or if something has gone wrong and she feels that she will not be ready for her cue, it is her privilege to keep the curtain waiting.

But that knocking on my dressing-room door on that night, that voice, "Miss Adams, may they ring?" were as terrible to me as the knocking on the gate in "Macbeth."

What odd things we think of in a crisis! At that critical moment—the supreme moment of my career so far—an anecdote flashed through my mind. It was about a lion-tamer who, having recently arrived here, left his lions one afternoon and started for a walk up Broadway to see the city. But he was so frightened by the crowd and the noise that he turned right about and went back and sat down in the cage with his lions, congratulating himself that he was in a safe, quiet place again. And I thought to myself, "If I only had a nice, quiet cage to go back to now!"

But I hadn't, for I could hear the orchestra playing and I knew it was a question only of a few moments before the ordeal. Trying to crowd out the dread of that ordeal, other things kept coming into my mind.

Five years earlier Charles Frohman had sent for me to come to his office. "Miss Adams," he had said, "I have made a contract with John Drew to star under my management. How would you like to be his leading woman?"

Of course I had wept with joy. What actress wouldn't have wept under the same circumstances? And now, while the orchestra was playing for my debut

as a star, how easy it seemed, comparatively speaking, to have gone through a play simply as leading woman for a popular star, carried by his enthusiasm.

There was another knock at the door, and right then and there I had stage fright, and every other kind of fright there is, all in one. But my cue came, I suddenly found myself confronting a sea of faces—and with equal suddenness fright and all else, save the rôle I was to play, vanished, and I was acting. After it was all over I asked, "How's the play and how am I?" When Mr. Frohman replied, "All right!" I said, "Please telegraph to my mother." And then I went home.

It seemed to me quite an adventure, and if you do not think that to make your debut as a star is an adventure, just try it. But, instead of arguing this point, I want to tell how "The Little Minister" came to be dramatized for me by Mr. Barrie. I do not think I am laying myself open to a charge of egotism in telling this because, quite as much as myself, it concerns that writer in whom are blended as in none other the apparently opposite qualities of the whimsical, the poetic and the emotional, and to whom I am indebted not only for "The Little Minister," but also for "Quality Street," "Peter Pan" and "What Every Woman Knows."

It was chance that led Mr. Barrie to dramatize "The Little Minister." The popularity of the Barrie novel led my manager to seek to have it for the stage, but not especially for me. As the professional expression is, "he didn't see me in it." He met the author's agent in London and made an arrangement with him for Mr. Barrie to dramatize the novel. About six or seven months later, however, he received a letter from London saying that the novelist had made various starts at dramatizing the book, had abandoned them all, and finally had reached the conclusion, to quote his own words, "that it was impossible to find a play in 'The Little Minister.'" There the matter practically rested.

Some time later Mr. Barrie himself came to this country, and having had negotiations with Mr. Frohman, although through an agent, he called upon him at the Empire Theatre. Mr. Frohman was out, so, as a performance was going on, Mr. Barrie was shown to an orchestra chair. Mr. Drew was playing "Rosemary," and I was supporting him. What followed I prefer to tell in Mr. Frohman's own words.

"I had returned to my office," he says, "and I remember distinctly Mr. Barrie's being shown in during the second inter-

mission. He hardly could wait to be introduced before he exclaimed: 'Mr. Frohman, I think I've seen my Lady Babbie and I will dramatize 'The Little Minister.''"

I have had another debut in my life; I was only nine months old when it happened and so am telling it from hearsay. It was my actual debut on the stage, and it occurred under circumstances so unusual that I don't think it stretching a point to call them unique. My mother was connected with a stock company in Salt Lake City. There was

wittingly one of the chief participants in the action of the farce. Betty and another nursemaid, Martha High, are chatting, when Betty spies "her Jack" waiting to see her about meeting her in the evening. She makes short work of sweet William Jones, Junior. "Just hold the baby for me," she says to Martha; and, without further ado, pops the infant into Martha's arms and goes off to join Jack.

Just at this moment Tom Chaffinch, a lively young hotel guest with a penchant for pretty nursemaids, comes upon the

baby is passed from one person to another; and father Jones, in his bewildered and despairing search, always happens upon the last person who has had his offspring, and always just as he or she passed it on to someone else. Finally sweet William is dumped into the arms of the hotel proprietor, and that individual hands him over to one of his waiters, just as the latter is hurrying off to fill an order.

Jones staggers upon the scene from his fruitless chase, throws himself down in a chair by a table and buries his face

For just then that baby gave a sob that swelled into a wail, a cry, a shriek—and baby was in a sudden tantrum behind the scenes that neither its mother's "hush, hush, hush," nor the manager's comments, more terse than elegant, I fear, could silence. The fortunes of the farce were trembling in the balance.

It chanced that at that moment my nurse, wondering at what was delaying my mother, arrived with me at the stage door; and it furthermore chanced that the manager, looking this way and that in despair, cast his eyes down the nar-

and side seams of infants' petticoats, and also for joining unlined yokes to dresses or waists. The regulation three-eighths-inch seam is stitched in the usual manner—the raw edges toward the inside of the garment; one edge is then trimmed off, leaving only enough cloth to extend a safe distance beyond the stitching. The remaining seam edge is turned under and hemmed either by hand or machine to the cloth, covering the stitching and the narrow raw edge of the first seam.

#### Inserting Lace

There is so much inexpensive lace to be found, principally the French and German Val imitations, that it is greatly used to trim even the most inexpensively planned garments; but the very cheap qualities have little of beauty or service to commend them; only the better grades, which closely follow the real-lace patterns, are suitable for the really nice clothing that one expends the time and labor to make. For underwear it will be infinitely better to use ruffles and frills of the material, which may or may not be edged with a narrow lace. A very good effect, without the use of lace, is obtained by making the frills of fine sheer lawn or dimity, the contrast with the nainsook, cambric or longcloth of which the garment is made greatly increasing their decorative value.

If simple frills seem falling into disuse, it is because the art of preparing them properly—stroking the gathers, it used to be called—is practically a lost art, yet without this neat stroking the frills lose greatly in value and importance. A small section of a frill, gathered and stroked, is shown at illustration III.

The gathering is done in the usual manner, with what is called the uneven running-stitch, the stitch on the underside being only half the length of that on the upper, though all the stitches on either side must be alike in length. Do not use a thread that is too long; if the gathered edge when finished is to be more than three-quarters of a yard long, it is better to use two threads and divide the ruffle into halves, marking at each division with a colored thread; divide and mark the edge to which the ruffle is to be applied in the same manner.

After the edge is gathered, draw the thread out at the left-hand side of the gathers, drawing the edges up very full; run in a pin perpendicularly into the left-hand end of the ruffle and wind the drawn-out thread around it under the head and the point in the form of the figure 8. Use a coarse needle to stroke, and place it in the fold of each stitch, laying a little plait toward the left and holding it under the thumb of the left hand.

#### Gathering a Ruffle

Do not scratch the material with the needle; use it only to stroke each plait gently into place. After the gathers are stroked, remove the pin at the end and distribute them evenly over the length of thread. A ruffle gathered in this way must be attached in a manner that will conceal the raw edge. If only a seam allowance is provided, lay the right side of the frill against the right side of the garment to which it is to be attached, with the seam edges even; baste the seam, then lay over the frill a narrow piece of the material to serve as a facing and include its edge in the same seam and stitch it. Turn the facing over on the inside of the garment; turn under the edge and hem it. This finish is sometimes called a false hem.

At illustration IV is shown the method of inserting the frill in a regulation hem. Cut the hem along its lower fold edge, seam the frill to this edge, then turn under the lower edge of the underfold of the hem and hem it, either by hand or machine, to cover the raw edges of the seam.

There is another method of gathering a ruffle that was commonly employed by the expert needleworkers of our grandmothers' day, and that is the rolled and whipped ruffle shown at illustration V. There is a little knack to the rolling, which, however, may be readily acquired, and the stitch is a regular overcasting-stitch taken at regular distances over the rolled edge.

The rolling is begun at the right-hand side by rolling over the corner, and once started is easily continued across, being done by the thumb and finger of the left hand and kept only far enough ahead of the whipping to have the edge properly prepared for each stitch. These gathers require no stroking, as the drawing up of the thread folds each stitch into its proper place. There is no raw edge to be disposed of when a whipped ruffle is to be attached to a garment. The ruffle is measured, the fullness distributed evenly over the desired space, then holding the whipped edge of the ruffle even with the edge to which it is to be applied, a second row of overhand stitches is made through both.

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SPRING STYLES FOR THE YOUNG GIRL

scene and stops to quiz Martha. As bad luck will have it, she spies "her Bob" talking to "some other gal." This is too much for Martha. She dabs the Jones baby into Tom's arms and dashes off to check Bob's attentions to that "other gal" Tom, the Jones baby in his arms, scampering after her and shouting protests.

Enter Jones, *père*! Love for his offspring has drawn him from the beach. Where is the darling? Where is Betty Martin? The answer to the latter question comes in the shape of Betty herself. She explains to the agitated parent that William is safe with Martha High. Appear at that moment Martha, but no baby—only the stammered explanation that she gave Jones's offspring to "the gentleman that—Mr.—What's-his-name?" Imprecations upon the heads of the two nursemaids, and off dashes the distracted father in search of his lost darling.

But the transfers of that poor child are too numerous to detail. The Jones

in his hands. At that moment the waiter hears a customer loudly calling for his order. What to do with that baby? Another call! Lose a customer and a tip for an unknown child? Not if the waiter knows himself. Quick as a wink he deposits the baby on a tray, rushes on with both, rids himself of them by shoving tray and baby on to the nearest table, and dashes off to fill his order. Plunged in despair at this very table sits Jones, Senior. Hearing a sound, he looks up. There before him is sweet William, served up like an entrée at a table d'hôte, but alive and kicking!

Thus end the adventures of the Jones baby, but they ended differently that night. The baby was of such importance in the farce that my mother had advised the manager to get a dummy. But he demurred. He had found a nice baby just a month old that would do splendidly. Well—it did do splendidly until the critical moment when the waiter was standing tray in hand, ready for the cue to rush on with the baby on the tray.

row passage, and saw a woman standing, and in her arms a baby. Suddenly my mother saw the manager dash down the hall and reappear with a baby, her baby, in his arms. The next moment I was on the tray and the next had been rushed on the stage and placed on the table, and there I was, smiling at the audience.

And the audience? It had seen a month's-old Jones baby disappear and a few minutes later reappear as a nine-months-old baby. The difference in size was so obvious that a shout of laughter went up. But I am told that, instead of being frightened, I sat there and waved my hand, and that the louder the audience laughed the faster I waved my hand. And so—without knowing anything at all about it—I made my first appearance on any stage.

### The Danger of Experiments—Facial Torture not Necessary to Attain Beauty.

THE old idea that it is necessary to suffer in order to be beautiful is so deeply rooted that it is difficult to overcome it. Every now and then I receive letters asking me about strange modes of procedure, their value and how to undertake them. A process called renewing the skin of the face has come in vogue. It appeals to one, for it would be ideal if the claims for it were justified by facts. It would be like replacing an old and worn garment for one that is new.

An application is made to the face which blisters it slightly, so that the outer layers of the skin are removed, and it is claimed by those who would have a good complexion cannot attain it by external applications alone. More than half the secret of success is to be found in the internal conditions. Rich and indigestible foods write the tribute

which they exact upon the face. Indigestion and constipation are the twin destroyers of a healthy and fine skin, especially that part of it which belongs to the face.

I am often asked what I think of complexion masks and the efficacy of sleeping in them. This is another method of suffering in order to be beautiful, and the results are not at all commensurate with the inconvenience involved. Our grandmothers used to frequently resort to these devices, and the old books on the care of the person give many recipes for unguents to be applied to the inner side of these masks, which were fastened over the face and worn at night. I cannot see how anyone could sleep in them, and in disturbed rest one would lose any benefit which might come from an application thus made. No; I do not recommend to my friends to wear masks over the face at night to improve the complexion. Be content with applying cosmetics to the skin, if it is thought that they are needed.

In the category of strenuous care of the complexion may be classed the process called "steaming the face," for, indeed, it is something of a penance. I am often asked whether the results are beneficial and repay the trouble and inconvenience. Steaming the face for the improvement of the complexion is a comparatively recent method of improving the facial skin, and it consists of applying steam to the face for ten or fifteen minutes.

Boiling water is placed in a basin, to the top of which can be applied a cone of paper so that it will fit it tightly. The face is placed over it, so that the steam can be directed upon it. This is valuable in those cases where the circulation of the blood is imperfect in face and the complexion is poor in consequence.

is good to restore color in the so-called muddy complexion, to remove the deep red and dark stains left from pimples; it also prevents the formation of the purple pimples, softens a harsh, coarse skin with enlarged pores and removes wrinkles. The chief benefit comes not only from improving the circulation, but from the thorough cleansing of the pores of the face, and the stimulation of the sweat and oily glands, the blocking up of which makes the blackheads and pimples. Those who have naturally a great deal of color and a rush of blood to the face, and those who have a very fine, delicate skin, should not steam their faces; they need an entirely different method for their skin.

What the steaming does for the face, the complexion-brush in a measure will also accomplish. It brings the blood to the surface, stimulates the glands and cleanses. The brush selected should be neither too harsh nor too soft, but should be adapted to the kind of skin of the individual. One with very delicate skin should not use this at all. In fact, it should only be used for the definite purposes, that is, of clearing a muddy skin, stimulating the glands to action, and removing and preventing blackheads by thoroughly cleansing the skin.

Nearly all of this can be accomplished by an intelligent use of the pulps of the fingers. I have often told you that the fingers impart to the skin of the face a kind of cosmetic unlike anything else. You can bring the blood to the surface by their use, you can erase the wrinkles, you can remove blackheads and prevent the glands from failing to do their duty. The complexion-brushes have one danger in common with face cloths. Unless they are carefully washed and made surgically clean after use, the impurities which they collect will injure the skin and produce the very conditions that they are employed to remedy.

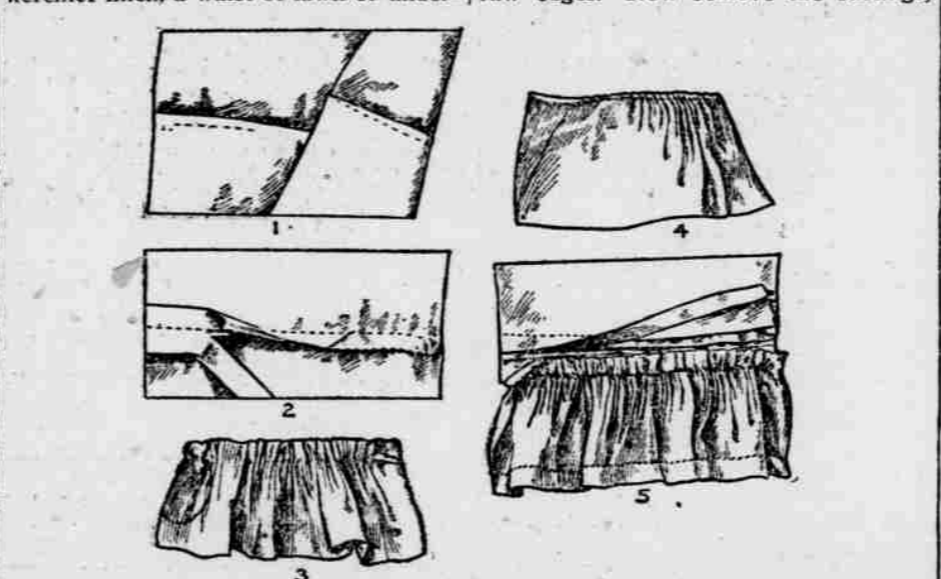
Edith L. Mearns

### The Making of Lingerie—Practical Suggestions on Preparing Fine Linen Undergarments

LINGERIE, a word that we have adopted from the French, we have changed from its original meaning of a place where linens are kept, to a comprehensive title for all white garments that may be laundered, whether we mean a gown of fine handkerchief linen, a waist of lawn or under-

material. What is known as the French seam, and is also called a "bag seam," is most frequently used, as the appearance from the outside is the same as an ordinary seam.

To make it the garment should be basted for fitting, with the seams toward the outside. After fitting, if any alterations have been made, trim the seams to the regulation three-eighths of an inch wide, then make the first row of sewing one-eighth of an inch from the raw edges. Now remove the bastings,



I. FRENCH SEAM. II. FELLE SEAM. III. RUFFLE WITH STROKED GATHERS. IV. GATHERED RUFFLE INSERTED IN HEM. V. ROLLED AND WHIPPED RUFFLE.

wear of batiste, nainsook or longcloth. All of these garments being unlined, require a different seam-finish from the usual lined and boned gown; they must have in fact the lingerie finish, which is that no raw edges may be left to show from the outside through the sheer

turn the seams toward the inside of the garment, and stitch on the line where the bastings were. As the second row of stitching will be only one-quarter of an inch from the row already made, this first row will hold the seam securely, making rebasting unnecessary. The fin-

ished seam will be one-quarter of an inch wide, with the raw edges turned inside it, whence the common name, "bag seam." The French seam is shown at illustration I.

When pressing, turn the seam edges toward first one side, then the other. All the finer qualities of lingerie are supposed to be made by hand, but careful machine-stitching with an even tension, moderately loose on both upper and under threads, is equally satisfactory and very much quicker. Some sewers prefer the chain-stitch machine, because of the greater elasticity of the stitch, but if the proper care is given to the tension the lock-stitch machine gives results that are quite as good.

A careful operator regulates the tension and also the pressure bar (the upright bar to which the pressure foot is attached, and which is regulated by a screw band at the top) according to the material that is being worked upon. It is hardly fair to the best machine to expect it to produce equally perfect stitching on heavy woolen cloth and fine batiste without this regulation.

The French seam is used for joining the gores of lingerie skirts, the front and back sections of shirt-waists and of children's dresses and for the seams of night-dresses, chemises and other underwear; it is also used in making silk petticoats. A great many lingerie waists have fine embroidered beading, sometimes called hem-stitched beading, inset in the seams, and though in hand-made waists this is joined by overhanding the rolled edges of the beading and waist material together, it may be much more rapidly done with the French seam, making it, in this case, as narrow as possible, not allowing the full three-eighths of an inch.

At illustration II is shown a felled seam, which makes a perfectly flat and smooth finish, but is not always desirable for dresses, because the second row of stitching or of hand-hemming that secures the edge shows on the outside. It is used in making men's shirts, and is particularly well adapted for the shoulder